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CATALOGUE
OF
WORKS OF ART

PURCHASED BY THE AMERICAN ART-UNION, TO BE DISTRIBUTED BY LOT AMONG THE MEMBERS AT THE ANNUAL MEETING IN DECEMBER NEXT.

[The following Works are placed in the order in which they were purchased, without regard to cost or merit. The dimensions are given in inches, the first number indicating the horizontal and the second the vertical measurement.]

1. The Venetian Bride, LOUIS LANG.
(37×29.)

A bride is being arrayed by her tire-women. One of them holds a mirror, another a basket of flowers; a third takes a bracelet from a casket presented by a kneeling page, while a fourth places a wreath on the bride's head.

- 2 Swiss Scenery, D. HUNTINGTON.
(56×44.)

A wild, mountainous scene. A torrent dashes through a sombre valley—a crag rises in the middle distance, bearing the ruins of a castle—in the distance are snow-covered peaks. In the foreground is the lofty trunk of a decayed tree.

- 3 Jephthah's Daughter, W. C. SANDERS.
(30×40.)

The lamentation of the daughter of Jephthah and her companions. See Judges, Chap. XI., v. 30—40.

- 4 Coast Scene, near Newport, R. I., D. HUNTINGTON.
(36×28.)

The sea is breaking in upon a rocky coast. The setting sun is indistinctly seen through murky clouds which envelope most of the sky. The red light slightly tinges the distant waves. In the horizon is a ship in distress. A boat manned by a few hardy sailors is putting off for her assistance.

- 5 Leisure Hours, ALLEN SMITH, JR.
(48×36.)

Two men are playing at dominoes in a farmer's kitchen. The game is about being decided, and the future victor turns with a smiling air towards two neighbors who have looked in, one of them a sportsman with his dog and gun. Two young children and a little negro are overlooking the game. An old woman is knitting in the distance. The various utensils and furniture of a farmer's kitchen are spread around.

- 6 Scene on the Juniata, T. W. WHITRIDGE.
(39×27.)
A Ferry Scene. A raft or flat boat is transporting cattle across a broad stream. At the landing on the left a man with his horse and dog are waiting to pass over. In the distance are hills, and a little way above the landing on the other side is a forge, the smoke of which is seen.
- 7 Group of Peasant Children, R. ZAHNER.
(21½×18½.)
Three of the children are peeling fruit. A grindstone, broom, knife, and other implements are lying around.
- 8 The Intercepted Letter, J. B. FLAGG.
(24×29½.)
An old gentleman, seated beside a table, on which his spectacles and books are lying, hands an open letter to a young lady in white, who stands before him picking a rose to pieces, and very much puzzled to know what to say. A greyhound is at her feet.
- 9 Fruit Piece, S. ROESEN.
(30×24.)
A glass dish of apples, grapes, &c.,—a plate with peeled lemons,—a bottle of champagne, &c., are placed upon a table, which is covered with a white damask cloth.
- 10 Diamond Cove at Sunset, Portland, Me., CHA'S E. BECKETT.
(33×25.)
A broad expanse of still water,—with wooded hills on each side, and a boat crossing.
- 11 The Sailor Boy, S. S. OSGOOD.
(36×45.)
Full length of a bright-faced young lad mounting the rigging of a ship.
- 12 Petrarch's Laura, S. S. OSGOOD.
(32×40.)
The lady is represented bestowing alms.
- 13 Duck Shooters, W. RANNEY.
(46×26.)
A sportsman, with his gun in hand, is being quietly rowed by an attendant around a small green island, on the other side of which a number of ducks are seen. Both figures express great eagerness. A dog is in the boat, looking as eager as his master. The scenery is low and flat, and the sky bright colored.
- 14 Landscape Composition, T. BURFORD.
(25×30.)
An oval picture representing a stream crossed by a bridge, with cottages on each side, and a wind-mill in the middle distance.
- 15 Winter on the Passaic, D. W. C. BOUTELLE.
(18×24.)
A piece of water partially frozen over, in the midst of a thick wood.

- 16 Early Autumn—Study from Nature, D. W. C. BOUTELLE.
(16×12.)

A level plain, with a thick wood in the middle distance, on the right. In the foreground, at the left, is a piece of water, with figures seated beside it.

- 17 Middlefield Falls, Ct., R. W. HUBBARD.
(24×20.)

A waterfall, with a background of trees. On the right is an old saw-mill; dead logs are lying among rocks in the water of the foreground.

- 18 Recollections of Kauterskill Clove, R. W. HUBBARD.
(22×27.)

A waterfall in the mountains, with large rocks in the foreground.

- 19 Jack the Giant Killer, ALEX. RUTHERFORD.
(30×25.)

"The Giant did not answer a word, but brought in two bowls of hasty pudding for their breakfasts. Jack wanted to make him believe that he could eat as much as himself, so he contrived to button a leathern bag inside his coat, and slipped the pudding into the bag instead of his mouth.

"When breakfast was over, he said to the Giant, 'I will show you a trick; I could cut my head off one minute, and put it on sound the next.' He then took a knife, ripped up the bag, and all the pudding fell on the floor.

"'Odds splutter hur nails,' cried the Giant, who was ashamed to be outdone by Jack, 'hur can do that hurself.' So he snatched up the knife, plunged it into his stomach, and in a moment dropped down dead."—*Nursery Tale*.

The picture represents the last part of this scene.

- 20 View near Rockland Landing, JAMES H. CAFFERTY.
(30×20.)

A road among the mountains, crossed by a rude bridge erected for the transportation of ice. Horses with a cart loaded with ice are passing along the road.

- 21 Now or Never, T. H. MATTESON.
(34×27.)

The interior of a farmer's kitchen, with cooking utensils, poultry, vegetables, &c., displayed. In the background an old woman is stirring a pan over a cooking stove. A man sits beside her smoking. On the left, in front, beside an open window, through which the summer breeze is blowing, sits the young lady of the house, who has fallen asleep while sewing. Her lover has just made up his mind and his lips to kiss her, but turns partly around to ascertain if his motions are perceived by the old people.

- 22 Above the Clouds at Sunrise, F. E. CHURCH.
(40×27.)

The foreground is the top of a mountain, with rocks and pine trees. The distance is a sea of mist, beyond which the sun is rising, and across which it is beginning to dart its rays, tinging the clouds with rose color. Wreaths of mists are curling among the rocks and trees in the foreground.

- 23 The Apple of Discord, H. P. GRAY.
(41×50.)

"At the marriage of Peleus and Thetis, the Goddess of Discord, not being invited to the entertainment, showed her displeasure by throwing among the gods a golden apple,

on which was written the words, *Detur pulchriori*. Juno, Venus and Minerva claimed it as their own; and the gods appointed Paris to adjudge the prize of beauty to the fairest of them. They appeared before him and each tried by promises to influence his judgment. Juno promised him a kingdom, Minerva, military glory, and Venus, the fairest woman in the world, for his wife. Paris at length adjudged the prize to Venus.

This superb picture represents Paris presenting the apple to Venus, who is attended by Cupid.

24 The Wages of War,

H. P. GRAY.

(76×48.)

The following descriptive notice of this admirable work is from the *Columbian Magazine*:

"Though the *tout ensemble* strikes the eye impressively as a single scene in which two combatants have been just engaged, fatally to one, while the wife of the victor and the widow and child of the victim express the intense emotion proper to the scene, this is not the more obvious, poetic import of the picture. Like many admirable models of the antique, it is divisible into compartments, each expressive of a different aspect. On the right we have a youthful warrior, armed and impatient to go forth to war; his young wife hangs upon his neck in weeping agony at his departure; and the interest of Hector's tender parting with Andromache is brought before us with a master's power. The features of the hero admirably unite the sentiments of inflexible decision and the tenderest love. In the next stage we see the fallen warrior half raised by his left hand, which grasps convulsively a broken lance, his right, Marmion-like, attempting to brandish what he dreams to be a sword, though but 'the fragment of his blade,' while life is ebbing from his side, and fading from his pallid brow. And now the widowed wife droops over the sarcophagus where all her hopes of earthly happiness have been entombed forever. Her sweet boy stands at her side in helpless infancy, and stretches forth his little hand as if to challenge the kindness of a world that no more contains for him a natural protector. The details are given with elaborate skill. The lowering lurid sky; the various draperies; the suggestive reliefs of the monument; the admirable 'form and pressure' of the fallen man; the perfect contrast in the muscle and complexion of the warrior at the commencement and the close of his career; the attitudes of all the figures, and the artistic portraiture of manly, feminine, and infant beauty, are deserving of all praise.

25 American Winter Scene,

REGIS GIGNOUX.

(62×40.)

A frozen stream, upon which are figures skating. At the right is a bridge, over which a road passes, leading to a village, which appears in the middle distance. The sun is dimly seen through clouds. The flock of wild birds shows that Winter is nearly over. The time of day represented is shortly before sunset.

26 The Catskill Mountains, from below Hudson,

R. G. L. LEONORI.

(29×21.)

A green hill-side in the foreground, with a large tree at the left. In the distance is a chain of blue hills.

27 Landscape. Pic-Nic Party,

B. M. McCONKEY.

(59×29.)

The foreground shows a piece of broad elevated table land, which commands an extensive view of a winding river, with islands and hills beyond. In the middle distance is an isolated peak. On the left are lofty trees, with a party enjoying a collation, which is spread upon the grass.

- 28 Roman Ruins, with figures, B. M. McConkey.
(40×30.)

Before an old shrine, among ruins, a party of peasants are grouped, some of them with musical instruments. In the distance is seen a city, and beyond are hills.

- 29 Roman Girl Bathing, L. Terry.
(19×25.)

A young Roman girl, slightly draped and turning her face to the spectator, is seated beneath a large tree, and preparing to bathe in the stream, a portion of which is seen in the distance.

- 30 Luther's Vow, Edwin White.
(36×45.)

D'Aubigné relates that the first day Luther appeared before the Diet of Worms, after being asked whether he acknowledged the writings, and whether he was prepared to retract, &c., he requested a day to consider before he gave his final answer, which was granted. This day was spent in prayer. He read the Word of God, glanced over his own writings, and endeavored to give a suitable form to his answer. The moment approached when he was to make his appearance before the Diet. He drew near to the table on which a volume of the Holy Scriptures lay open, placed his left hand upon it, and raising the other towards Heaven, he *vowed* to adhere constantly to the Gospel. The old man in the foreground is intended for Father Galapio, the Emperor's confessor.

- 31 The Last Moments of Luther, Edwin White.
(36×45.)

Prof. Smyth, in his *Modern History*, says, that Count Albert, of Mansfeldt, and his Countess, (at whose castle Luther had been spending some days,) with several medical gentlemen, attended him during his last illness. His old friend, Dr. Jonas, having asked him, "Do you die with a firm conviction of the faith you have taught?" Luther, in a distinct voice, answered, "Yes," and soon after breathed his last.

- 32 Bunyan's Vision of the Cross, Edwin White.
(29×24.)

This picture illustrates the following passage in *Pilgrim's Progress*, (which, as is well known, was composed in prison,) "So I saw in my dream, as Christian came up with the Cross, his burden loose from off his shoulders, and fell from off his back." Bunyan is represented sleeping in his cell, which the heavenly vision seems to illuminate with supernatural light.

- 33 Schroon Lake, S. R. Gifford.
(30×19.)

The time is early spring. In the foreground is a clearing—the trunks and stumps of freshly felled trees lying about. Beyond is tilled ground, with cattle feeding. Farther on is water, with wooded hills in the distance.

- 34 Solitude, S. R. Gifford.
(30×22.)

A lake in the mountains, with a solitary heron drinking. In the distance are wooded hills. The still water of the lake gives perfect reflections of objects on the shore.

- 35 The Shepherd Boy, FD. RAAB.
(24×18.)

A boy seated on a bank beside a tree, with a goat near him. In the distance are cattle feeding.

- 36 A peep at the Catskill Mountain House, T. DOUGHTY.
(34×44.)

In the opening, between large trees and masses of foliage, which rise on each side of the foreground, appear the windings of a quiet stream, with banks well wooded, and bearing pleasure boats. In the distance rise a succession of hills, the more remote of which are blue and misty. The season is summer. A fisherman stands beside a piece of still water in the immediate foreground.

- 37 Susquehanna Scenery, from Recollection, T. DOUGHTY.
(48×33½.)

In the foreground, is the bank of the river, with piles of rocks, shrubs, stumps and underbrush. At the left is a cottage partially hidden by a lofty tree. At the right, stands an isolated oak. In the middle distance is the river, with sail boats, and beyond, stretches a chain of hills, the more distant of which are partially hidden by the clouds.

- 38 Cattle, T. H. HINCKLEY.
(36×25½.)

In the foreground, are cows and sheep and a stately bull, who rubs his neck against the trunk of a large tree. In the middle distance is an expanse of quiet water. Beyond are pastures and woodlands, with a village. The shadows are long, and the time is late in the afternoon.

- 39 View in Berkshire Co., Mass. Clearing off after } GEO. INNESS.
a September Storm, }

(72×47.)

A scene, with strong American characteristics. A wild, broken, stony country, with no traces of cultivation. In the centre is a road, with a farmer showing the way to a traveller on horseback. On the left foreground is a lofty, precipitous rock, covered with trees. Beside it, near the centre of the picture, rise the decayed trunks of two old giants of the forest.

- 40 View on the French Broad River, T. A. RICHARDS.
(53×36.)

A broad stream interrupted by falls, and shut in by lofty, well-wooded mountains, which stretch off in a vista on the right. At the foot of the mountain, in the centre, is a cottage, surrounded by trees. Rocks and decayed trunks appear in the water in the foreground.

- 41 View in Pittsford, Vt., F. E. CHURCH.
(15×11.)

The foreground of this highly finished sketch, is the principal street of the village, on the opposite side of which is a tavern, with stables, sheds, &c. On the left is a cottage, partially hidden by poplars. In the distance are cultivated fields, and beyond rise mountains. This view is a portrait of the scene, and was taken from the window of the tavern opposite to that represented in the picture.

- 42 View of Great Barrington, Berkshire Co., Mass. }
 —Mount Washington in the Distance—by } A. H. WENZLER.
 Evening Sunlight, (66×44.)

The artist states as follows:—"To represent the beautiful effect of the warm sunlight, on a clear summer evening, was the desire of the painter. As it is impossible, however, to produce on canvas the same high key of light which exists in nature, he aimed in this picture only at a true representation of the same effect on a *lower key*. The light being far less brilliant, he has deepened the shadows in proportion, in order to maintain the actual relation between light and shadow seen in nature. A deep tone of the picture was the necessary consequence."

This, also, is an exact portrait of the scene it is intended to represent, and was almost entirely painted in the open air. The effect will be much improved by looking at it through a tube, or through the hollow of the hand. The picture represents a beautifully wooded valley, through which a stream runs, and beside the stream are mills, &c. Beyond the water, rise hills covered with foliage, in the midst of which are seen cottages, and the church spire. Beyond, is the mountain, and behind all, a clear pure sky. Heavy clouds are rising upon the left.

- 43 Looking Seaward, G. H. HALL.
 (32×40.)

A group of four children, supposed to be on the shore watching for their father's boat. They front the spectator. The oldest boy is looking seaward, shading his eyes with his hand, while one of his sisters gazes in his face with an anxious expression. In the midst of the group is a little child sleeping. The figures are half-length, and fill nearly the whole of the canvas.

- 44 Othello relating the Story of his Life, G. A. BAKER.
 (38×40.)

OTHELLO—"Her father loved me; oft invited me;
 Still questioned me the story of my life,
 From year to year; the battles, sieges, fortunes,
 That I have passed.
 I ran it through, even from my boyish days,
 To the very moment that he bade me tell it."

* * * * *

"These things to hear,
 Would Desdemona seriously incline;
 But still the house affairs would draw her thence;
 Which ever as she could with haste dispatch,
 She'd come again, and with a greedy ear
 Devour up my discourse."

This picture represents the scene described by Othello in the above extract. He is seated on the right of the picture, with his face in profile. On the left is Brabantio. A table is placed between them, behind which stands Desdemona, whose left hand is caressed by a greyhound.

The figures are three-quarter lengths.

- 45 Expectation, G. A. BAKER.
 (30×24.)

A half-length figure of a girl looking out of a window and shading her eyes with her left hand.

- 46 Gil Blas and the Archbishop, F. W. EDMONDS.
 (25×30.)

"My master grew pale at these words, and said, with a forced smile, 'So then, Mr. Gil Blas, this piece is not to your taste?' 'I don't say so, sir,' cried I, quite disconcerted.

'I think it excellent, although a little inferior to your other works.' 'I think I understand you,' he replied; 'you think I flag, don't you? Come, be plain; you believe it is time for me to think of retiring.' 'I should not have been so bold,' said I, 'as to speak so freely, if your grace had not commanded me: I do no more, therefore, than obey you: and I most humbly beg that you will not be offended at my freedom.' 'God forbid,' cried he, with precipitation, 'God forbid that I should find fault with it. In so doing, I should be very unjust. I don't at all take it ill that you speak your sentiment; it is your sentiment only that I find bad. I have been most egregiously deceived in your narrow understanding.'"

Gil Blas stands behind and leans upon the chair of the Archbishop, who is seated at his writing-table, upon which are books and a richly carved flagon.

- 47 Landscape, with Cattle, T. H. HINCKLEY.
(50×40.)

In the left foreground are cows, sheep and a bull. At the right is a clump of trees, beside which are cows feeding; beyond is a cottage. In the distance is a village. The horizon is low and the sky red. Time, afternoon.

- 48 Coast Scenery—Fishing Boats, etc., JAS. HAMILTON.
(24×29.)

Vessels are left high and dry on the beach. In the distance are sail boats.

- 49 The Woods of Graeffenberg, J. F. RUNGE.
(52×36.)

The principal portion of this picture represents woods, in the midst of which is a field of full grown wheat. Farther on is an extensive open country with the spires and houses of a town, and beyond are mountains and water.

- 50 Distant View of Albany, WM. HART.
(26×18.)

The spires of the city are seen in the distance. In the foreground is a road, with figures seated, and a cart with oxen.

NOTE.—Artists will oblige the Committee by sending with their pictures short written descriptions. This will abridge the labor of preparing the Catalogue and prevent mistakes.